A

BRIEF STATE

OF THE

CONTESTS

That have lately ariſen in the

SALISBURY CONCERT.

By a SUBSCRIBER.

Scilicet ut poſſis curvo dignoſcere rectum.

SALISBURY:
Printed and ſold by COLLINS and JOHNSON.
Sold alſo by E. EASTON.
M.DCC.LXXXI.

[PRICE SIXPENCE.]

WELLCOME
LIBRARY
INSTITUTE

ADVERTISEMENT.

THE following PAPER *is submitted to those of the public who may be interested in the dispute to which it relates; and especially to those who may have listened to the narrations of Mr.* CORFE's *friends, which have been in general calculated to deceive.*

It is not fit that their misrepresentations should pass uncontradicted: and it seems impracticable to contradict them in a private way. They have been imposed in companies where none were present to refute them; and they have been imposed in so many companies, *that nothing but a publication of this kind can* REACH *them.*

It may be, that several persons have not given credit to the friends of Mr. CORFE; *but there is good reason to believe, that many have been deceived by them. And if so, there is no doubt, but that the conduct of some very worthy and respectable persons (who have opposed Mr.* CORFE's *schemes) is grievously misunderstood: Mr.* CORFE's *friends, in the excess of their zeal, have repeatedly ascribed the behaviour of those who do not concur with them, and especially of those who profess any attachment to Mr.* PARRY, to a want of humanity, *and* to a prevalence of the worst motives. *It is important, therefore, that this affair should be openly developed to the world, in order to vindicate the characters of those who have been unjustly charged with acting an ungenerous and cruel*

part towards a deſerving man. Whatever may be thought of ſquabbles about Muſic, ſuch aſperſions as theſe are not trifles.

Another matter of ſome moment is alſo at ſtake.—Mr. PARRY's character and credit in his profeſſion. —*Mr.* CORFE's *friends (thinking every thing lawful againſt the man they diſliked, and who ſtood in their way) have multiplied their attempts to injure and oppreſs him. Surely the kind and benevolent will eſteem it a point of* duty *to protect him! Let it be remembered that his comfort, and even the ſubſiſtence of himſelf and his family, depend much on his profeſſional character. The conteſts of our muſic-room, therefore, are not of ſo trivial a nature as may be ſuppoſed by thoſe who may at firſt, perhaps, think them unworthy of an argument of this kind.*

I am ſometimes inclined to hope that the more mild and candid amongſt Mr. CORFE's *partizans will not be offended at any thing to be found in the following pages: They will certainly now have a better opportunity of acquainting themſelves with our arguments than they have yet had: And it may reaſonably be hoped, that what is written deliberately, and redde at leiſure, will contribute to promote diſcuſſion, and to obviate miſtakes, much better than any converſation can poſſibly do.*

One thing the writer of theſe pages wiſhes to profeſs concerning himſelf:—That he did not act from the ſolicitation of any friend, but gave his vote at the meeting of Subſcribers to the Saliſbury Concert on the 19th of January (when Mr. CORFE *was made ſole conductor of it) in ſtrict conformity with his own unbiaſſed ſentiments. Finding that there would be a conteſt,*

conteſt, it was natural for him to ſeek for ſome rule to govern his conduct. The END *of a Concert is nothing beſide* MUSIC: *As a ſubſcriber then he had only to decide what arrangement would beſt advance the ſociety, conſidered in one light,* as a Concert—as a Muſical Society. *He decided readily for himſelf on this point, and was ſurprized at hearing ſome talk ſo tediouſly on this occaſion, of* Liberality *and* Compaſſion, *and others (more improperly) of* RETROSPECTS *and* REVENGE. *As a ſubſcriber to the Concert, he was not concerned with any thing that had happened out of doors; with any thing foreign to the* Buſineſs *and* END *of the ſociety. With regard to the two profeſſors, he deems himſelf one of thoſe whom in the following pages he ſtiles* Neutrals. *He was hardly acquainted with either of them.*

As Mr. CORFE's *friends have been pleaſed to cenſure with ſo much licence aud acrimony the behaviour of thoſe who have thought fit, without depreciating Mr.* CORFE's *real merit, rather to eſpouſe the intereſt of Mr.* PARRY, *for which conduct they ſeem to have no other viſible reaſon than this* preference; *it is to be expected, that in juſtice to thoſe whom they have ſo haſtily condemned, the* reaſons *and* authorities *of their cenſure ſhould be ſubmitted to the judgment of this city and neighbourhood; otherwiſe it muſt appear that their loud clamours and bitter invectives were* the ſhort-lived creatures of an angry moment,—the iſſues of diſappointment.

A

BRIEF STATE, &c.

IT is by no means the deſign of the preſent paper to add fuel to a flame that has already burnt but too fiercely. On the contrary, the profeſſed purpoſe of it is to promote *candid* diſcuſſion, and to obviate miſconception. With this view, it may be proper, firſt, to offer ſome arguments and conſiderations on the original cauſe of diſpute; and then to take notice of thoſe groundleſs jealouſies *and apprehenſions*, which have ſo much contributed to widen our diviſions, and to fruſtrate the attempts that have been made to reconcile us.

But as the following pages, tho' principally put together for the conviction of the city and neighbourhood, may poſſibly fall into the hands of perſons not acquainted with the tranſactions, I ſhall take leave to give in a few words the outline of the affair.

Mr. CORFE and Mr. PARRY were candidates for the office of Organiſt of Saliſbury Cathedral: Mr. P. was ſucceſsful. Some gentlemen and ladies, who wiſhed for Mr. CORFE, (and who had ſolicited the Dean and Chapter in his favor) were extremely angry at the preference given to Mr. PARRY. The death of the late Organiſt had alſo vacated a ſeat in the Orcheſtra of the Subſcription-Concert. This

was

was therefore to be filled up; and Mr. PARRY, no doubt, expected to ſucceed Dr. Stephens in his ſtation in the Concert, and to have that pre-eminence in muſical affairs which for many good reaſons is uſually given to the Organiſts of Cathedrals in other places. But to ſatisfy Mr. CORFE and his friends, he waved his pretenſions to this pre-eminence in the Orcheſtra, and modeſtly and good-naturedly offered to go hand in hand with Mr. CORFE in the direction of the Concert, ſo as to ſink every idea of ſuperiority between them. This propoſition Mr. CORFE's friends very angrily rejected; and, by dint of canvaſſing, procured a huge party to join with them in that rejection, and in the appointment of Mr. C. to the ſole conduct of the Concert, very much againſt the will and advice of many of the oldeſt and moſt judicious members of the ſociety.

We are now to proceed to the buſineſs of this paper.

When the office of organiſt was diſpoſed of, all competition between Meſſrs. CORFE and PARRY was properly at an end, and all conteſt ſhould have ceaſed. Inſtead of this, Mr. PARRY's ſucceſs was no ſooner known, than the diſcontent of Mr. CORFE's friends began to ſhew itſelf, and it was eaſy to foreſee that ſome grand ſcheme of oppoſition would be tried. It was evident that their diſappointment was extremely great, and that they were wholly unable to bear the *repulſe* they had met with. He was their *Protégé*; they had ſtept forth to aſſiſt him, and yet he failed. They publickly vowed revenge for the neglect with which they had been treated, and held frequent councils on the mode of obtaining it. In the mean time the moſt virulent abuſe of the Chapter on account of their neglect of Mr. CORFE, appeared in the public prints. Thoſe

of

of Mr. CORFE's friends who *converſed*, were more ſcurrilous, if poſſible, than even their writers. In Saliſbury, the play-houſe and other public places reſounded with their clamours. All companies were compelled to hear their invectives: and wherever they went, either in the neighbourhood or at a diſtance, their ſubject was evermore the ſame,—"The cruelty of the Chapter, and the hard fate of "poor Mr. CORFE."

I can ſafely affirm that this account of the behaviour of ſome of Mr. CORFE's principal friends is not in the leaſt exaggerated; and I might appeal, for the truth of it, to great numbers who were witneſſes of their extravagant conduct. Here, therefore, we may perceive the *cauſæ eventorum*,—the ſecret cauſes and ſprings of our preſent conteſts; and I am afraid we ſhall diſcover but little of that *humanity* and *benevolence* which Mr. CORFE's friends have aſſigned as the leading motives of their conduct. It would, I am ſure, be very hard to convince me that calumnies of the baſeſt kind, inceſſant ſlander, and ſchemes of revenge, could proceed from a benevolent and humane diſpoſition. The world will not be duped with profeſſions of this nature; *humanity* and *benevolence* are by ſome pretended to, without claim, and too often in order to cover over the moſt abominable deſigns.*

It was not long after Mr. PARRY's ſucceſs before Mr. CORFE's party had completed their *plans of revenge*. The Chapter (they ſaid) had made an Organiſt, but he ſhould have no ſhare in the conduct of the Concert: to Mr. CORFE they would

* *Nullæ ſunt occultiores inſidiæ, quam eæ quæ latent in ſimulatione officii, aut in aliquo neceſſitudinis nomine.* TACITUS.

give the ſole and ſupreme management of it, and if the Organiſt ſhould chooſe to attend it, "*the Organ was his proper inſtrument.*" This (they profeſſed) was intended to conſole Mr. CORFE for his diſappointment; and to convince him alſo (we may believe) that *their* patronage and protection was not of ſo little avail as he might at that time (immediately after his defeat) begin to ſuppoſe it. We have ſeen how much anger they expreſſed on account of the election of Mr. PARRY; this circumſtance, with their reiterated menaces of revenge, and their vehement abuſe of the Chapter, ſhew inconteſtibly their real motive for ſupporting Mr. CORFE in the Concert-room. I believe they now glory even in that motive, and will therefore neither deny nor excuſe it.

But before this time it muſt have occurred to the reader, that *the motive* which actuated Mr. CORFE's friends in this matter could not affect *all* the ſubſcribers to the Concert, and that ſeveral, therefore, muſt have wanted *inducements* to join in their meaſures. *They* were angry, diſappointed, and (if you will believe them) extremely attached to Mr. CORFE. There were others who were not angry, nor diſappointed, nor yet ſo extremely attached to Mr. CORFE. How then could theſe think of going about to revenge a neglect which they never felt; of publickly cenſuring the Chapter, in whoſe conduct they found nothing wrong, or of ſetting Mr. CORFE at the head of the Concert, when it was evidently for the good of the ſociety that he ſhould ſhare the conduct with another, who is generally allowed by judges of muſic, TO BE IN ALL RESPECTS HIS EQUAL, AND IN SOME FAR HIS SUPERIOR. What then was left for the impartial, unprejudiced

part

part of the ſubſcribers, but to diſſent? Men not wrought up to the pitch of Mr. CORFE's friends could have ſmall inclination to go their lengths, or to concur with them *through mere complaiſance*. Here then naturally commenced a diverſity of conduct as well as of ſentiment amongſt the ſubſcribers to the Concert.

It is reaſonable to enquire what was the complexion of the Concert upon the whole, when this meaſure was propoſed by Mr. CORFE's party. The members of the Subſcription-concert conſiſted at this time of three diſtinct claſſes. There were Mr. CORFE's friends, Mr. PARRY's friends, (for he too had friends who thought his welfare concerned in this matter no leſs than Mr. CORFE's) and there were NEUTRALS, who were totally indifferent as to the two profeſſors, and ſlightly acquainted with either.

Now Mr. PARRY's friends could not ſurely join in a deſign which was evidently calculated to do him an injury, to lower him and leſſen him, and to put another profeſſor (who had no claim to ſuch ſuperiority) over his head. Still leſs could they be expected to agree to ſchemes expreſſly contrived by the friends of his competitor in order to be revenged on him, and on thoſe by whom he had been preferred. And as to the NEUTRALS, thoſe who were biaſſed by no perſonal regards to either of the profeſſors;—could any one imagine that they would on a ſudden glow with ardor for the ſervice of Mr. CORFE; that they would, for his ſake, openly affront the Chapter with whom they have long lived in perfect amity, by joining with thoſe who had avowedly that deſign? Could any one conceive that they were blind to Mr. PARRY's merits as a profeſſor;

or that they had ſo far forgotten the END and deſign of a Concert, as not to reflect on the expediency of engaging ſo valuable a performer as he is, *in ſpite of precedence and étiquette?* Or (to put one queſtion more) could any one perſuade himſelf that independent gentlemen would ſuffer themſelves to be made the tools of other people's enmity; that they would aſſiſt in carrying their ſchemes of revenge into execution? Or that having expended their money in ſupport of a Concert, they would conſent to have it ruined by the introduction of party quarrels, and in order to pleaſe two or three angry people, who, like little children, fumed and fretted becauſe they could not have what they cried for?

Let us go to the bottom of this mighty conteſt, and let us aſk, What had the Chapter done that could be matter of offence to any ſubſcriber belonging to the Concert? They had uſed their own diſcretion (that allowed them by the conſtitution of their church) in chooſing their own ſervant. Of two candidates, they had preferred, confeſſedly, the moſt able Organiſt. On the death of Dr. Stephens, (indeed before he was dead) many applications were made to the Chapter in favor of Mr. CORFE, but ſcarcely one that I have ever heard of, in favor of Mr. PARRY. His merits were his only advocates. I have been well informed, that the Chapter (thus ſolicited on one hand, and Mr. PARRY's abilities pleading forcibly on the other) had intended to bring the talents of the two candidates to an open trial, that they and the public might judge which ought to be preferred. But this deſign was upon the matureſt deliberation (I may ſay) *benevolently* laid aſide; why, and for whoſe ſake, need not be mentioned. Upon the whole, no election, perhaps,

perhaps, ever afforded ſo little ground for juſt cenſure.*

I muſt be allowed to think that the Chapter ſtand free from *all* cenſure on the ſcore of this election. On the other hand, by preferring Mr. PARRY, they introduced a new performer into the town, whoſe aſſiſtance would have been of great and ſignal uſe to our Concert in its reduced ſtate, from the loſs of ſeveral of its great ſupports.‡

How then could impartial men think of going out of their way to inſult the Chapter; and what is more, for nothing;—for the exerciſe of one of their own clear, undeniable rights? How could any ſubſcriber to the Concert pretend to complain of an arrangement from which ſo much advantage to the Concert might have been derived?

From the view I have given of the complexion of the Concert when the introduction of Mr. CORFE, under a new character, was firſt propoſed, 'tis plain that Mr. CORFE's friends never could imagine that their propoſal would be well received by the ſubſcribers. They could not imagine it, unleſs they ſuppoſed that the ſubſcribers would act in direct oppoſition to their own ſentiments and feelings: unleſs they ſuppoſed that Mr. PARRY's friends would act inimically towards him; and that gentlemen who were not angry or diſcontented,

* The Chapter were ſo ſingularly happy in having two ſuch reſpectable candidates on this occaſion, that it was obſerved by one of Mr. CORFE's friends before the election, that their deciſion could hardly be wrong: and yet, by the clamour that has been raiſed on account of this deciſion ſince, one would ſuppoſe either that Mr. C. had an indefeaſible right to ſucceed Dr. Stephens, and was the ſingle qualified candidate, or that ſome very inferior profeſſor had been his competitor.

‡ Mr. Harris, Dr. Stephens, and Mr. Tewkeſbury.

would

would act as if they were ſo. The violent meaſures of Mr. CORFE's friends, therefore, began this conteſt: they *propoſed* what it was impoſſible that the ſubſcribers ſhould agree to: what it was poſitively their duty to reject. The buſineſs lies in a ſmall compaſs: Two or three members of the Concert were offended at the Chapter's not chooſing the Organiſt for whom they had ſolicited; and then they modeſtly expected the whole body of ſubſcribers to take up their quarrel, and to be as angry, abuſive, and revengeful as themſelves: and all this while, many of the ſubſcribers were of opinion that the Chapter had choſen the propereſt perſon; and others ſaw plainly, that whether the propereſt or not, the Concert had nothing to do with the matter. By this time, I apprehend, that any ſtranger of diſcernment is pretty well *au fait* of this conteſt; that he ſees to the bottom of it; and perceives pretty clearly what ſort of people he is got amongſt.

But it is now time to ſee how they carried their *plan of revenge* (for ſo I muſt always term it) into execution.

Inſtead, then, of ſettling the matter in an amicable manner, and making the beſt terms they could for Mr. CORFE, they began a ſtrong canvaſs, (firſt ſecretly, and then more openly) and determined to decide all differences by the vote. Many of Mr. CORFE's friends *(who had always profeſſed their indifference to muſic)* immediately became ſubſcribers; ſeveral who were ſubſcribers only for the half-year, paid the other moiety of their ſubſcription, in order to have the privilege of voting. At the ſame time the open abuſe of the Chapter for their preference of Mr. PARRY, roſe to a height hardly to be conceived.

One

One gentleman in particular ſpoke of the Chapter (it will be underſtood that I mean thoſe who patronized Mr. PARRY) in ſuch terms, and in ſuch improper places, as very much to leſſen his character for good-ſenſe, good-nature, and good-manners.

What ſort of arguments they urged in the courſe of their canvaſs, is pretty well known; in the firſt beginning, they ſaid nothing of any conteſt likely to take place; and ſome who engaged their votes at that period have declared that they had no idea of the exiſtence of thoſe ſchemes which appeared afterwards. When it was known that there would be a conteſt, and that the propoſal of placing Mr. CORFE at the head of the Concert would not be agreeable to all the ſubſcribers, they canvaſſed in another manner. They repreſented Mr. CORFE as extremely oppreſſed by the Chapter, and by Mr. PARRY's friends. They exalted his merits to the ſkies, and ended, in general, with ſomething ridiculouſly *pathetic* about his large family. They endeavoured, in a word, to make every body very angry with the Chapter, and to perſuade them that Mr. CORFE was an object of the greateſt compaſſion. To end all difficulties, Mr. PARRY determined to propoſe his terms of EQUALITY; at the ſame time he determined, by the advice of his friends, never to offer or accept any other: He fixed his demand as low as he could, and reſolved never to go lower. It was found that theſe terms were not agreeable to Mr. CORFE's friends. And now, I am about to relate what, I perſuade myſelf, will aſtoniſh every impartial perſon. After theſe fair and liberal terms had been rejected, and rejected with inſolence and ſcorn, Mr. PARRY's friends, from no other motive than a love of peace, and a

ſincere

ſincere deſire to procure an accommodation, made another propoſal, which they thought could not fail of acceptance. They propoſed, that on Mr. PARRY's being declared joint Conductor of the Concert with Mr. CORFE, Mr. CORFE ſhould have every year a Benefit-concert, to which they all promiſed to contribute conſtantly their utmoſt ſupport. This was rejected with more ſcorn and inſolence than the former propoſal. It has been recommended ſince to Mr. CORFE's friends as the only *healing meaſure*; and again rejected as before. I will make only one obſervation on this propoſal at preſent. It clearly proves that thoſe who have been called Mr. CORFE's enemies, were very ready to ſhew him all the kindneſs in their power, *in a proper way*, tho' they were reſolved neither to abuſe the Chapter, to degrade and depreſs the Organiſt, or to injure the Concert, for his ſervice.*

The time of the meeting (Jan. 19) was now near at hand, and the more angry ones amongſt Mr. CORFE's friends pleaſed themſelves with anticipating the triumph they ſhould enjoy over the Chapter, by openly patronizing the man whom they had rejected, and rejecting the man whom they had patronized. It was evident that their whole purpoſe was to countenance as much as poſſible the perſon whom the Chapter had not elected, and to look as unkindly as they could on the ſucceſsful candidate. This was the *rule* and *principle* of their conduct, and the lover of muſic muſt acknowledge it *admirably well ſuited* to the nature of a Concert,

* Mr. PARRY's friends, as well as the neutrals, would be very ſorry to be thought capable of an ungenerous deſign to injure Mr. CORFE; and they offer this piece of conduct to the world, as a full proof of their benevolence towards him.

and

and indeed to every ſpecies of public entertainment. Mr. CORFE's friends would have had a complete triumph, if they could have perſuaded Mr. PARRY to have taken an inferior ſtation to Mr. CORFE in the Orcheſtra. They *juſtly* concluded beforehand, that this would humble him ſufficiently; and the comments which we may be ſure they would have made on his ſubmitting to this degradation, would have completed his diſgrace.

In fine, they determined, for the inexpreſſible ſatisfaction of revenging themſelves on the Chapter, to give up the real good of the Concert, and that old good humour which has ſo long ſubſiſted in it, and which only can render it an agreeable entertainment. At the ſame time they reduced their favourite, Mr. CORFE, to the uncomfortable neceſſity of ſtanding for the future upon the narrow bottom of a party, "*and of renouncing one half of the city and* "*neighbourhood, when he might have enjoyed the* "*whole.*" * Every man of ſenſe muſt ſee that Mr. C—— never will be benefited, but may be greatly injured by the extreme zeal of his friends. Mr. Pope, in one of his letters, profeſſes, *that he would rather have one prudent friend, than ten zealous ones*; which I take to be the opinion of all the wiſer part of the world.

On the day of the meeting, Mr. CORFE's friends behaved in a very new and ſingular manner; no party (I believe) ever having acted like them before. The advertiſement in the Saliſbury Journal, by which the ſubſcribers to the Concert were called together, was as follows:

* Addiſon.

"SALISBURY SUBSCRIPTION CONCERT.

"The ſubſcribers are deſired to meet on Friday "the nineteenth day of this inſtant January, at "twelve o'clock at noon preciſely, at the New "Aſſembly-room in Saliſbury, to conſider of and "determine on ſuch regulations relative to the "future management and conduct of the ſaid Con-"cert as may be deemed neceſſary."

It appears that *deliberation* was ſpecified as a main part of the buſineſs of the meeting; and I will venture to add, that no meeting of that ſort (not even a turnpike meeting, or a veſtry in the meaneſt pariſh) was ever convened, in which deliberation did not precede the RESOLUTIONS. However, at this meeting, a ſubſcriber of the party of Mr. CORFE, ſoon ſtopped all debate, by his unexampled declaration "that *ſpeeches* only impeded buſineſs;" and by calling for the queſtion.——"SPEECHES!" (with an affected inſolence in his manner;)—what more contemptuous could have been ſaid of the pompous effuſions of a mountebank, or of the noiſy rants of a ſtrolling player?

He alluded to what had been juſt delivered by two moſt reſpectable ſubſcribers, in a very ſenſible and genteel manner, in favor of an accommodation. They (I will be bold to ſay) never found themſelves treated in ſuch a manner before, either in a public or private ſociety. No perſons are more univerſally acceptable; and I never heard any of their acquaintance complain, except when they ſpeak too little.

Mr. PARRY's letter to the Steward of the Concert I ſhall give in his own words:

" *To the* STEWARD *of the* SALISBURY CONCERT.

" SIR,

" Having heard, ſince I came to Saliſbury, that " a meeting of the Subſcribers to the Concert is " advertiſed to be held to-morrow, for the purpoſe " of fixing on a proper perſon to preſide at the " harpſichord; I beg the favour of you to repeat " to the gentlemen, who ſhall be preſent at the " meeting, what, when I was laſt at Saliſbury, I " propoſed to Mr. Marſh, viz. That I am willing " to go hand-in-hand with Mr. CORFE, and to " take the harpſichord alternately with him, either " every other night, or one of us one act, and the " other the other act, in the ſame Concert, ſo as " to ſink every idea of preference or diſtinction " between us. If the gentlemen ſhall think fa- " vourably of this propoſal, my utmoſt abilities " ſhall be exerted to promote the intereſt of the " Concert, and to give them every entertainment " in my power.

" I am, Sir,

" Your moſt obedient humble ſervant,

" ROBERT PARRY.

" *Thurſday, Jan.* 18, 1781."

The interruption given by the perſon before-mentioned, rendered the meeting very diſorderly, and it was ſoon evident that the majority thought of nothing but of bringing on a *diviſion* as faſt as poſſible. No anſwer was vouchſafed to the arguments of the two ſubſcribers;* nor was there the leaſt

* I have been told that I am miſtaken in this point, and that a reply was made by one of Mr. CORFE's moſt *buſtling* partizans.

leaſt attempt made by CORFE's partizans to vindicate or explain their own meaſures: Being ſure of the victory, they were above troubling themſelves about the juſtice of their cauſe; and the queſtion being called for, Mr. CORFE was proclaimed Conductor of the Concert. Thoſe gentlemen who diſapproved the appointment, directed that their names ſhould be recorded in the journals of the ſociety, as well-wiſhers to an ACCOMMODATION. Thus was the real advantage of the entertainment neglected, and Mr. PARRY effectually precluded from aſſiſting it.

Let the world decide whether the appointment of Mr. CORFE in this manner to the ſole conduct of the Concert, did not argue a total want of concern in his friends for the advantage of the entertainment; and whether, when they changed the END and DESIGN of the ſociety, they did not give the ſubſcribers juſt cauſe of diſguſt? They forgot that the Concert was ſupported for the *amuſement* of the ſubſcribers, and not for the *emolument* or *advantage* of Mr. CORFE. For what were the ſubſcriptions paid at the beginning of the year, but for the MUSIC? But now, behold! the MUSIC is no longer regarded or thought on: Mr. CORFE's *Intereſt* is become the main object; wherever that calls, the ſubſcribers are to follow, and if they

I remember there was a ſubſcriber, who, in a low tremulous voice, ſeemed to me to be repeating, *memoritur*, that unintelligible hand-bill, which was circulated by Mr. CORFE's friends a day or two preceding the meeting. Nobody could hear diſtinctly what he ſaid; and at laſt he was replied to, and ſilenced, by one of his own party, who ſtood near him, and who diſcovered (as I ſuppoſe) that he was *gone off upon a wrong ſcent*.———No other anſwer was attempted.

do

do not follow, are to be driven.* This (I ſay) is to depart egregiouſly from the original purpoſe of the inſtitution, and, at beſt, is to make the encouragement of PERFORMERS, inſtead of the ſupport and advancement of the PERFORMANCE, the object of the ſociety. A ſtrange innovation, which it is no wonder that the real lovers of muſic ſhould ſtrenuouſly oppoſe. To vote Mr. CORFE the ſole conduct of the Concert, every one knew, was in effect to vote the excluſion of Mr. PARRY; and was it fair or reaſonable that the ſubſcribers and their friends ſhould be deprived of ſo much pleaſure as they would have received from him, for the ſole purpoſe of honoring, or rather *humouring*, one ſingle performer? The truth is, that altho' the members of the Concert are great loſers, Mr. CORFE is not really a gainer; but if he was to be actually ever ſo much a gainer, ſtill I contend that the good of the entertainment is on no account to be given up in the leaſt inſtance to him, or to any one beſide. When Mr. CORFE's friends talked therefore ſo largely about humanity and benevolence, &c. it was nothing to the purpoſe; it would have been nothing to the purpoſe, if they had really been ſincere, and meant what they ſaid.

It is impracticable to be directed by motives of liberality in all the little amuſements we carry on. And why ſhould every ſociety be ſo ſpeedily converted into a CHARITY? Are there not inſtitutions enough for generous and humane purpoſes?—— *Suum cuiq;*——Projects for charity, where nothing can properly be propoſed but entertainment, are

* If the ſubſcribers had been unanimous in thus altering the END of the ſociety, it might properly have been done, but that was by no means the caſe.

ridiculous

ridiculous and puritannical. Thoſe who are aſſociated for the purpoſe of entertainment, will generally make it their firſt care to preſerve their entertainment in its higheſt poſſible perfection, eſteeming all other conſiderations as *ſecondary* to this *principal* object. Subſcribers to a Concert will only regard the ſeveral performers with reference to their muſical qualifications.

Whether they are poor muſicians, or rich muſicians; whether they have many children, or none at all; whether they have been lucky, or unlucky; will be no concern of theirs. The ſingle point of enquiry will be, whether they can ſupport their parts well in the orcheſtra. And thus, no unſkilful performer will be admitted through favor, no ſkilful one excluded through diſlike, nor (as it ſhould ſeem) will ſuch marks of diſtinction be allowed to any one performer as may diſcourage others from joining the ſociety.

On theſe extenſive and liberal ideas, moſt public amuſements are conducted, and it is well they are ſo conducted; for the introduction of *foreign deſigns* and *extraneous objects* muſt always produce confuſion and conteſt, and, in the end, the downfall of the amuſement.

Lady Carteret recommended a ſinging-man to Dean Swift, and ſolicited with much importunity, and amongſt other arguments, mentioned his many *good qualities*, and his large family. Madam, ſaid the Dean, I have never conſidered any other point in theſe promotions than the good of my choir; I never permit any influence to ſway me, or compaſſion to melt me, and by this practice I have brought my choir into good order. But (added he) if your friend will take orders, I will do all I can to get

him

him a deanery or a biſhoprick, for they are preferments for which he ſeems exactly qualified.

This ſtory is told by one of the Dean's biographers, and I have cited it for the ſake of his admirable rule in ſupplying the vacancies of his choir. For my own part, I have always admired his manly indifference to the ſolicitations of a fine lady, who had probably no pretenſions but what her ſilly pride ſuggeſted, to recommend her favourites to him.

We proved, in the beginning of this PAPER, that the real motives of Mr. CORFE's friends were malicious; and we have now ſhewn that their oſtenſible reaſons are abſurd.*

The reader, if he does not know Mr. CORFE's ſituation and circumſtances, will naturally enquire what they are ſuppoſed to be; and it will be proper to inform him, that they are univerſally ſaid to be very competent and comfortable: So that the argument upon which his friends have enlarged ſo pathetically, and reſted ſo much of their cauſe, falls to the ground. Any one of obſervation indeed muſt have ſeen, that the plea of Mr. CORFE's ſmall income, large family, &c. was only urged to draw people into his party, and to operate upon the paſſions of weak people. For had his real ſituation been as his friends affected ſometimes to deſcribe it, he would certainly not have preferred the poſt of Conductor of the Concert (which is a poſt of no profit at all) to an annual Benefit-concert: and his friends would, no doubt, have adviſed him to

* Logicians (with ſomewhat more pleaſantry than they uſually deal in) take notice of two ſorts of REASONS or ARGUMENTS: RATIO SUASORIA, and RATIO JUSTIFICANS: The REASON which perſuades to action, and the REASON which is afterwards held up to the world to juſtify what is done.

con-

conſider his *intereſt* rather than his *dignity*; and to decline that uſeleſs, barren, empty ſovereignty which he now enjoys, in order to ſecure ſixty or ſeventy pounds per ann. which I have no doubt his benefit would have brought in. Inſtead of this, when the Benefit-concert was firſt hinted, the reply made was, "*No, Mr.* CORFE *ſhall not be* "*put on the pariſh-books.*"—If he is poor, he is unpardonably proud: but it moſt reaſonably may be inferred, that being ſo proud, he certainly is not poor.

In competitions for offices of profit, (eſpecially if the office be elective) I have remarked, that one of the candidates at leaſt uſually attempts to ſtrengthen his claims by the plea of a large family and a ſmall income, &c. and by this expedient, a conſiderable number of friends have frequently been obtained; and if it ſhould happen that the good man does not ſucceed, his kind protectors are furniſhed with a ſtock of violent invective againſt their opponents, *for their want of compaſſion and generoſity*. For my own part, I always preferred the maxim *Detur Digniori*, to that of *Detur Pauperiori*; but theſe *benevolent* people, if they had ſcope, would ſoon degrade the ſalaries and perquiſites of all offices into mere penſions for the indigent.

But the chief argument now urged by Mr. CORFE's friends (and which muſt be particularly conſidered) is, that they are much more numerous than the diſſentients; and that ſubmiſſion and acquieſcence is always due from the minority to the majority.

Thoſe who inſiſt ſo rigorouſly on the ſupreme power of a majority, ſeem not to have well weighed the difference between a CORPORATE BODY and a ſociety like ours; and yet I ſhould ſuppoſe that

no

no one would ſay that buſineſs can be carried on in the ſame manner in a ſelf-conſtituted ſociety, ſupported by voluntary contribution, as it is in thoſe authorized by the King's charter. The power of a majority over diſſentients in ſuch ſelf-conſtituted ſocieties, is either more or leſs, or nothing, as they pleaſe to make it; and all it can pretend is,—to govern thoſe who chooſe to be governed. If we aſk what has generally deſtroyed ſuch ſocieties, we ſhall find that it was moſt commonly an attempt in certain of the members, upon the plea of being the majority, to force ſome diſagreeable reſolutions upon the reſt; till at length the members ſeceded, the ſubſcriptions ceaſed, and the theatre became a deſert. When once a ſociety inſtituted for entertainment is governed according to the rules of Corporations, one may ſafely predict its ſpeedy diſſolution. It muſt ceaſe to be agreeable, and ceaſing to be agreeable, will not be thought worth ſupporting.

Thoſe who are converſant in the hiſtory of MAJORITIES and MINORITIES will tell us how common it is for the former to be in the wrong, and the latter in the right. The ART of Canvaſſing is not *always* made ſubſervient to the cauſe of TRUTH: And a bold and ſkilful canvaſſer will ſoon collect a large MAJORITY.

The MODEST MAN, unable to refuſe what is aſked of him, is eaſily ſecured. The INDOLENT MAN liſtens only to one ſide of the queſtion. The SIMPLE MAN can underſtand neither. The SELFISH MAN is guided by his own intereſt. * The CAPRI-

CIOUS

* I could relate in this place a very diverting ſtory of a certain *learned* Divine, of this deſcription, who, it is ſaid, expects to find

 his

D 1553.(2)

CIOUS MAN is determined by ſome little circumſtance which hits his humour and fancy. And, (to omit many others) the CREDULOUS MAN believes all the falſe facts which are confidently related to him. No wonder therefore that we have ſuch VAST MAJORITIES; ſuch mixed multitudes ſo often brought together, to give their ſanction to wrong meaſures.

So far from thinking themſelves bound to ſubmit to the deciſions of the majority, ſome of the ſubſcribers to the Saliſbury Concert have already withdrawn themſelves from the ſociety, and many more will probably be found miſſing at the beginning of the new year. Theſe, not having yet learnt the faſhionable duty of UNCONDITIONAL SUBMISSION, will probably alſo aſpire to INDEPENDENCY, and be ſetting up for themſelves. In plain words, the preſent Concert is become very diſagreeable to them, therefore they chooſe to quit the ſociety, and to ſeek their muſic elſewhere. If they ſhould be looked on as DISSENTERS and HERETICS, ſtill they may claim the benefit of the act (or at leaſt of the PRINCIPLE of the act) of Toleration. They mean not to give any diſturbance to others, and only deſire to have the quiet uſe of their own conventicle: and as it is not a conventicle for religious uſes, there will not be (it is preſumed) any need of the Biſhop's licence.

It was impracticable to go on, with people who wanted to *govern* and *over-rule* at this rate; who could convert a ſociety eſtabliſhed for general entertainment, to their own private views and deſigns,

his advantage in fomenting our muſical differences. I forbear, however, at preſent, to remind the reverend gentleman of the ill ſucceſs of his late negociation.

and

and who could introduce into it all the *tricks* of a city-election. Mr. PARRY, therefore, has been adviſed by his friends to advertiſe a Concert under his direction, a meaſure which they originally meant to adviſe, and which has been deferred ſo long from the ſincereſt wiſhes for an ACCOMMODATION. Our final ſeparation, however, is now become neceſſary; and as each party will therefore take its own ſeparate courſe, mutual toleration ſhould be practiſed, and all conteſt and diſſention laid aſide.

But as Mr. PARRY's friends would be ſorry to give any occaſion of offence, it is proper to obviate, if they can, thoſe jealouſies and groundleſs *apprehenſions* which have been alluded to already, and which were propoſed to be taken notice of in the ſecond part of this paper.

Such imputations and calumnies have been thrown out by Mr. CORFE's partizans, as have given Mr. PARRY's friends in particular great uneaſineſs; for with the liberal and candid on both ſides they would always wiſh to ſtand fair; but as to the malignity of incendiaries, they are well content to let it take its courſe, whether it *ſhews* itſelf in rude and inſolent expreſſions, in baſe calumnies and ſlanders, *or meanly ſkulks behind abuſive anonymous letters.*

It has been moſt confidently aſſerted, that Mr. PARRY's ſucceſs was owing entirely to the late Dr. Stephens's vindictive diſpoſition towards Mr. CORFE. He (they pretend) engaged the Chapter in his quarrel, and had the pleaſure of knowing before he expired, that his revenge was complete; that the ſucceſſion was ſettled; and that CORFE was excluded: and thus (they ſay) Mr. PARRY came to be Organiſt. Before I go on, I would beg leave to remark, that here are two points

taken for granted; the firſt is, " that the late Dr. " Stephens recommended a ſucceſſor to the Chap- " ter;" the ſecond, " that if he did this, he did it " from a bad motive, thro' enmity to Mr. CORFE, " and not thro' affection to Mr. PARRY."

This imaginary tranſaction between Dr. Stephens and the Chapter, they affect to call a PLOT contrived in ſecret againſt Mr. CORFE; they talk of it in very tragical terms, and tell you that Mr. CORFE was to have been driven out of Saliſbury, and that the inveteracy of the Chapter againſt him was without bounds. Of this affair, after diligent enquiry, I never could diſcover even the leaſt ſhadow of proof. But it has been told to every body, and numbers credit it upon the authority of the relaters. Let the ſagacious detecter of this myſterious buſineſs (whoever he is) openly diſcloſe to the world what he knows of it.

In the mean time, the public will reflect, that it is not probable that the late Dr. Stephens ſhould be ſo familiarly free with any of the Chapter, as to recommend a ſucceſſor; It is not much more probable, that he ſhould be ſo fond of thinking of what was to be done after his own death; and (with *a little exertion* of one's charity) one might believe that a man with the approaches of death before his eyes, would not be altogether ſo vindictive as they repreſent him. Whoever remembers, however, the circumſtances of Dr. Stephens's death, will find how much this CHAPTER-HOUSE PLOT is contradicted by thoſe circumſtances. The day before he was taken ill, he had no thoughts of being likely ſoon to die: When he was ſeized, he immediately became ſpeechleſs, and continued ſo till he expired. Yet it has been related, that on his death-bed he conjured his phyſician to ſup-

port

port the intereſt of Mr. PARRY; and on this account, HE has been ſtiled by thoſe who tell this lying tale, "*one of the executors of Dr. Stephens's "laſt pious will.*"

A fictitious PLOT is often of great uſe to a party, as might be largely ſhewn from hiſtory, ancient and modern, and well-ordered combinations are ſcarely ever unprovided of them. Affected fears and groundleſs apprehenſions are ſometimes the beſt weapons they have to *fight* with: The plot-ſtory always produces that ardor and unquenchable ſpirit ſo requiſite in a party; it is well calculated for the credulity of the multitude; and is happily level to the capacities of old women and children, who all join in the clamour, and in commiſerating *the poor gentleman that was ſo near being undone by the wicked plot.*

To be ſerious; this ſtory of the PLOT is entirely deſtitute of the leaſt foundation; and ought either to be publickly proved by thoſe who pretend to have diſcovered it, or to be given up as falſe. It is generally ſtated as the cauſe and firſt beginning of the conteſt by Mr. CORFE's friends; of all their uneaſineſs and anxiety on his account, and of all their zeal and efforts for his ſervice. Yet what is this chief corner ſtone of the controverſy come to? It was brought into exiſtence by their creative imaginations, and has in fact no place but in the world of ideas.

Having now happily got rid of the plot, I muſt take notice of the other minor jealouſies which have ariſen.

They ſay, if Mr. PARRY was to be admitted to an equality with Mr. CORFE, he would ſoon contrive, with the aid of his friends, to help himſelf to the ſuperiority: However there is no poſſi-

bility

bility that this could ever be the caſe, from the accommodation propoſed. If Mr. CORFE had divided the direction of the Concert with Mr. PARRY, according to Mr. PARRY's propoſal, he would have been effectually ſecured againſt any future conteſt with him; Mr. Parry would have regarded this agreement as equally binding with any other agreement on any other concern; and having agreed to ſhare the direction of the Concert with Mr. CORFE, he would have had no *inclination* for any thing further, for he would then have had all he deſired, as he repeatedly declared; nor could he, *in honor*, after having voluntarily propoſed to *ſhare* the DIRECTION, pretend to aſk for, or even accept the ſole conduct of the Concert. I hope I need ſay no more on this point.

It was particularly objected, (I remember) by Mr. CORFE's party, that it was abſurd to have two MUSICAL MONARCHS (as they called them) and that they would be, from the nature of the plan, eternally diſagreeing.

I liſtened carefully to this objection, when it was firſt mentioned to me; but upon enquiring particularly the opinion of ſome ſkilful muſicians about the plan, they aſſured me, over and over, that there was no reaſon to appprehend any ſuch thing, and that two profeſſors of muſic might very well conduct a Concert jointly, if they pleaſed: that there was nothing impracticable or difficult in the thing to be done, if there was no unwillingneſs in thoſe who were to do it. All objections of this kind came from one ſide, and Mr. PARRY ſaw no difficulty in the matter. They talk inceſſantly about this difficulty, as if it really exiſted *in the nature of things*; whereas in fact it is a difficulty of their own making, and proceeded from nothing

but